



CHRISTMAS CAROLS  
AND  
HYMNS

HOLLIS DANN

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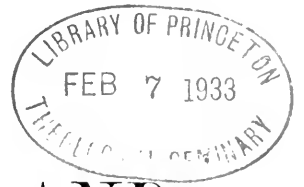
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HYMNS

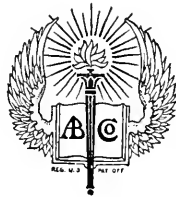
FOR  
SCHOOL AND CHOIR

COMPILED AND EDITED

BY ✓✓

HOLLIS DANN

PROFESSOR OF MUSIC AT CORNELL UNIVERSITY



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BY

HOLLIS DANN

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Christmas Carols and Hymns

W. P. 1

## PREFACE

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IN making this book the author has aimed to bring together:  
The most beautiful and attractive Christmas Carols,  
The best Christmas Hymns,  
A few Standard Christmas Anthems.

Great care has been exercised to include only music that is worthy of study. It is believed that the superior excellence of the selections will appeal to competent choir leaders, who will find ample material in the book for many Christmas programs.

The book is intended also for use in schools. Many of the Carols may be sung in unison, especially by children, with excellent effect. With few exceptions, the music will be found equally suitable for high schools and choirs.

The metronome marks have been inserted to indicate the general tempo and not to fix the absolute speed at which the pieces are to be taken. In many of the selections, various modifications of tempo, rhythm, and accent are demanded by the character of the text or the music, and a rigid adherence to the metronome mark is often most unfortunate. However, the most important duty of the conductor is to know and indicate the proper tempo, and the metronome marks may assist the inexperienced conductor in this most important matter.

HOLLIS DANN

CORNELL UNIVERSITY,  
ITHACA, N. Y.  
July 1, 1910



# CHRISTMAS CAROLS AND HYMNS

## NOUËL DES AUSÈLS

(CAROL OF THE BIRDS)

BAS-QUERCY

*Not slow*

1. Whence comes this rush of wings a - far,  
 2. "Tell us, ye birds, why come ye here

Fol - low - ing straight the No - òl star? Birds from the woods in  
 In - to this sta - ble poor and drear?" "Has-t'ning we seek the

won - drous flight, Beth - le - hem seek this Ho - ly Night.  
 new - born King, And all our sweet - est mu - sic bring."

3. Hark how the Greenfinch bears his part, Philomel, too, with tender heart,  
 Chants from her leafy dark retreat  
*Re, mi, fa, sol*, in accents sweet.
4. Angels and shepherds, birds of the sky,  
 Come where the Son of God doth lie;  
 Christ on the earth with man doth dwell,  
 Join in the shout, Noël, Noël!

# UNDER THE STARS

ANNA S. DRISCOL

MARGARET COOTE BROWN

*Legato Tenderly* ♩ = 132

*p*

1. Un - der the stars one ho - ly night, A lit - tle Babe was born; . . .  
 2. Un - der the stars one bless - ed night, The Christ-child came to earth, . . .  
 3. Un - der the stars this hap - py night, We wait for him once more, . . .

*Sva.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

O - ver his head a star shone bright, And glis-tened till the morn. . .  
 And through the dark-ness broke the light Of morn-ing at his birth. . .  
 And seem to see the won-drous sight The shepherds saw of yore. . .

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

And wise men came from far a - way, And shepherds wandered where he lay,  
 And sweet ho - san - nas filled the air, And guard-ian an - gels watched him where  
 O Ba - by born in Beth - le - hem, Come to us as you came to them,



# UNDER THE STARS

*poco rit.* *p*

Up - on his low - ly bed of hay, Un - der the stars one night. .  
 The vir - gin moth - er knelt in pray'r, Un - der the stars one night. .  
 And crown us with love's di - a - dem, Un - der the stars one night. .

*poco rit.* *p*

Ped. \* Ped. \* Ped. \* Ped. \*

# JOY TO THE WORLD

ISAAC WATTS, 1709

G. F. HANDEL

(ANTIOCH)

♩ = 69

1. Joy to the world, the Lord is come! Let earth re - ceive her King; Let  
 2. Joy to the world, the Sav - iour reigns, Let men their songs em - ploy; While

ev'r-y heart pre - pare him room, And heav'n and na - ture sing, And  
 fields and floods—rocks, hills, and plains Re - peat the sound-ing joy, Re -

And heav'n and na-ture  
 Re - peat the sound-ing

heav'n and na - ture sing, And heav'n, And heav'n and na - ture sing.  
 peat the sound-ing joy, Re - peat, Re - peat the sound-ing joy.  
 sing,  
 joy, . . . . .

sing, And heav'n and na - ture sing,  
 joy, Re - peat the sound-ing joy,

3. No more let sin and sorrow grow,  
 Nor thorns infest the ground;  
 He comes to make his blessings flow  
 Far as the curse is found.

4. He rules the world with truth and grace,  
 And makes the nations prove  
 The glories of his righteousness,  
 And wonders of his love.

## O BIENHEUREUSE NUIT

*Molto tranquillo*

SOPRANOS AND ALTOS (OR SOLO)

*pp*

Normandie Carol

1. O night, peace - ful and blest! For  
2. O morn, ra - dian't with love! The

*pp*

$\text{♩} = 116$

now, Je - sus doth rest Near his fond watch - ful moth - er; Soft  
choirs hymn thee a - bove, For their watch now is end - ed; On

*poco*

light o'er him doth shine, A - round, bright an - gels  
high, songs nev - er cease, While ours with theirs are

*Animato* *sempre crescendo*

*cres.* *sempre crescendo*

hov - er, He is the Child Di - vine.  
blend - ed, He is the Prince of Peace.

*f* *cres.* *f colla voce* *a tempo* *pp* *dim.*

O BIENHEUREUSE NUIT

CHORUS

*pp*

O night, peace-ful and blest! For now Je - sus doth rest Near his  
O morn, ra - dant with love! The choirs hymn thee a - bove, For their

*Animato*

fond watch - ful moth - er; Soft light o'er him doth shine, A -  
watch now is end - ed. On high, songs nev - er cease, While

*cres.*

*sempre cresc.*

*rall.*

*ff*

round, bright an - gels hov - er, He is the Child Di - vine.  
ours with theirs are blend - ed, He is the Prince of Peace.

*sempre cresc.* *f rall.* *dim.*

## HYMN FOR CHRISTMAS DAY

J. Goss

*Moderato*  $\text{♩} = 84$

1. See a - mid the win - ter's snow, Born for us on earth be - low,  
2. Lo, with - in a man - ger lies He, who built the star - ry skies;

See the ten - der Lamb ap - pears, Prom - ised from e - ter - nal years.  
He, who throned in height sub - lime, Sits a - mid the Cher - u - bim.

*Più mosso*  
CHORUS

Hail, thou ev - er - bless - ed morn! Hail, Re - demp - tion's hap - py dawn!

*p a tempo* *f* *più mosso*

Sing thro' all Je - ru - sa - lem, Christ is born in Beth - le - hem.

(Sopranos and Altos)

3. Say, ye holy shepherds, say,  
What your joyful news to-day;  
Wherefore have ye left your sheep,  
On the lonely mountain steep?  
Hail, thou ever blessed, &c.

5. Sacred Infant, all Divine,  
What a tender love was thine;  
Thus to come from highest bliss  
Down to such a world as this!  
Hail, thou ever blessed, &c.

(Tenors and Basses)

4. "As we watched at dead of night,  
Lo, we saw a wondrous light;  
Angels singing "peace on earth,"  
Told us of the Saviour's birth."  
Hail, thou ever blessed, &c.

6. Teach, oh, teach us, Holy Child,  
Be thy face so meek and mild,  
Teach us to resemble thee,  
In thy sweet humility!  
Hail, thou ever blessed, &c.

## WE THREE KINGS OF ORIENT ARE

REV. JOHN HENRY HOPKINS

*mf* *mf*

$\text{♩} = 138$

1. We three kings of  
*Melchior* 2. Born a King on  
*Caspar* 3. Frank - in - cense to

O - rient are; Bear - ing gifts we trav - erse a - far Field and  
 Bethlehem's plain, Gold I bring to crown him a - gain, King for -  
 of - fer have I, In - cense owns a De - i - ty nigh; Prayer and

foun - tain, moor and moun - tain, Fol - low - ing yon - der star.  
 ev - er, ceas - ing nev - er, O - ver us all to reign.  
 prais - ing all men rais - ing, Wor - ship him, God most High.

## CHORUS

*a tempo*

*ff*

O, Star of won - der, star of night, Star with roy - al beau - ty bright,

West - ward lead - ing, still pro - ceed - ing, Guide us to Thy per - fect light.

*Balthazar*

4 Myrrh is mine, its bitter perfume  
 Breathes a life of gathering gloom;  
 Sorrowing, sighing, bleeding, dying,  
 Sealed in the stone-cold tomb.  
 O, Star of wonder, &c.

5 Glorious now behold him arise,  
 King and God and sacrifice;  
 Alleluia, Alleluia,  
 Earth to the heavens replies.  
 O, Star of wonder, &c.

## CAROL FOR CHRISTMAS EVE

$\text{♩} = 80$   
*mf* GASCON, 16th century

1. Lis - ten, lord-lings, un - to me, a tale I will you tell; Which, as on this  
 2. Shep-herds lay a - field that night to keep the sil - ly sheep, Hosts of an - gels  
 3. On - ward, then, the an - gels sped, the shep-herds on - ward went, God was in his

night of glee, in Da - vid's town be - fell. Jo - seph came from Naz - a - reth with  
 in their sight came down from heav'n's high steep. Ti - dings ! ti - dings ! un - to you: to  
 man - ger bed, in wor - ship low they bent. In the morn - ing, see ye mind, my

*mp*  
 Ma - ry, that sweet maid: Wea - ry were they, nigh to death; and for a lodg - ing  
 you a Child is born, Pur - er than the drops of dew, and bright - er than the  
 mas - ters one and all, At the al - tar him to find who lay with - in the

CHORUS  
*Piu mosso*  
*ff*

pray'd. Sing high, sing low, Sing high, sing low, sing to and fro, Go tell it out with  
 morn.  
 stall.  
*ff* Sing high,  
 Sing low,



speed, Cry out, and shout all round a - bout That Christ is born in - deed.

CHANTONS, BERGERS, NOËL, NOËL

*Vivace*  $\text{♩} = 176$

*Two singers to each part*

Besançon Carol

*mf*

1. Shep-herds! shake off your drow - sy sleep, Rise and leave your sil - ly sheep;
2. Hark! e - ven now the bells ring round, Lis - ten to their mer - ry sound;
3. See how the flow'rs all burst a - new, Think - ing snow is sum - mer dew;
4. Shep-herds! then up and quick a - way, Seek the Babe at break of day;

*mf*

An - gels from heav'n a - round loud sing - ing, Ti - dings of great joy are bring - ing.  
 Hark! how the birds new songs are mak - ing, As if win - ter's chains were breaking.  
 See how the stars a - fresh are glow - ing, All their bright - est beams be - stow - ing.  
 He is the hope of ev' - r - y na - tion, All in him shall find sal - va - tion.

CHORUS

*ff* *poco rit.*

Shep-herds! the cho - rus come and swell! Sing No - ël, Oh, sing No - ël.

## GOOD KING WENCESLAS

$\text{♩} = 69$   
*f*

*Chorus*  
 1. Good King Wen - ces - las look'd out On the Feast of Ste - phen,  
*Tenor Solo*  
 2. "Hith - er, page, and stand by me, If thou know'st it, tell - ing,  
*Tenor Solo*  
 3. "Bring me flesh, and bring me wine, Bring me pine - logs hith - er;

When the snow lay round a - bout, Deep and crisp and e - ven;  
 Yon - der peas - ant, who is he? Where, and what his dwell - ing?"  
 Thou and I will see him dine When we bear them thith - er."

Bright - ly shone the moon that night, Though the frost was cru - el,  
*Treble Solo*  
 "Sire, he lives a good league hence, Un - der - neath the moun - tain;  
*Chorus*  
 Page and mon - arch forth they went, Forth they went to - geth - er;

When a poor man came in sight, Gath - 'ring win - ter fu - el.  
 Right a - gainst the for - est fence, By Saint Ag - nes' foun - tain."  
 Through the rude wind's wild la - ment And the bit - ter weath - er.

- Treble Solo*  
 4 "Sire, the night is darker now,  
 And the wind blows stronger;  
 Fails my heart, I know not how,  
 I can go no longer."  
*Tenor Solo*  
 "Mark my footsteps, my good page,  
 Tread thou in them boldly:  
 Thou shalt find the winter's rage  
 Freeze thy blood less coldly."

- Chorus*  
 5 In his master's steps he trod,  
 Where the snow lay dinted;  
 Heat was in the very sod  
 Which the saint had printed;  
 Therefore, Christian men, be sure,  
 Wealth or rank possessing,  
 Ye who now will bless the poor,  
 Shall yourselves find blessing.



## JACOB'S LADDER

Traditional

*Tempo giusto* ♩ = 76  
*mf* SEMI-CHORUS

1. As Ja - cob with trav - el was wea - ry one day, At night, on a  
 2. This lad - der is long, it is strong and well-made, Has stood hun - dreds of  
 stone for a pil - low, he lay; He saw in a vi - sion a  
 years and is not yet de - cayed; Many mil - lions have climbed it and  
 lad - der so high That its foot was on earth, and its top in the sky.  
 reached Si - on's hill, And thou - sands by faith are climb - ing it still.

*ff* CHORUS  
 Hal - le - lu - jah to Je - sus, who died on the tree, And hath rais'd up a  
*ff*  
 lad - der of mer - cy for me, And hath rais'd up a lad - der of mer - cy for me.

3. Come let us ascend : all may climb it who will,  
 For the angels of Jacob are guarding it still :  
 And remember, each step that by faith we pass o'er,  
 Some prophet or martyr hath trod it before. CHO.
4. And when we arrive at the haven of rest,  
 We shall hear the glad words, "Come up hither, ye blest ;  
 Here are regions of light, here are mansions of bliss."  
 Oh, who would not climb such a ladder as this. CHO.

# CRADLE HYMN

MARTIN LUTHER  
(Written for his children)

J. E. SPILMAN

*Andante grazioso* - 104

1. A - way in a man-ger, No crib for his bed, The lit - tle Lord Je - sus Lay  
2. Be near me, Lord Je - sus, I ask thee to stay Close by me for - ev - er And

down his sweet head ; The stars in the heav - ens looked down where he lay, The lit - tle Lord  
love me, I pray ; Bless all the dear children In thy ten - der care, And take us to

*piu mosso*  
Je - sus A - sleep in the hay. The cat - tle are low - ing, The poor ba - by wakes,  
heav - en To live with thee there. A - way in a man - ger, No crib for his bed,

*poco rit.* *a tempo*  
But lit - tle Lord Je - sus No cry - ing he makes ; I love thee, Lord  
The lit - tle Lord Je - sus Lay down his sweet head ; The stars in the

*p* *pp*  
Je - sus, Look down from the sky And stay by my cra - dle To watch lull - a - by.  
heav - ens Looked down where he lay, The lit - tle Lord Je - sus, A - sleep in the hay.

## CAROL FOR CHRISTMAS DAY

ARTHUR S. SULLIVAN

*Moderato* ♩ = 108  
*mf*

1. All this night bright an - gels sing, Nev - er was such ca - rol - ling: Hark! a voice which  
2. Wake, O earth, wake ev' - y - thing, Wake and hear the joy I bring: Wake and joy; for

*cres.* *f* *p*

loud - ly cries, "Mor - tals, mor - tals, wake and rise. Lo! to glad - ness Turns your  
all this night, Heav'n and ev' - y twin - kling light, All a - maz - ing, Still stand

*cres.* *f*

sad - ness; From the earth is ris'n a Sun, Shines all night, though day . . be done."  
gaz - ing; An - gels, Pow'rs, and all that be, Wake, and joy this Sun . . to see!

*p* *mf*

3. Hail! O Sun, O bless - ed Light, Sent in - to this world by night; Let thy rays and

*dim.* *pp* *cres.*

heav'n - ly pow'rs Shine in these dark souls of ours; For, most du - ly, Thou art tru - ly

*f* *ff* *rall.*

God and man, we do con - fess; Hail, O Sun of Right - eous - ness!



# CHRISTMAS EVE

MYLES B. FOSTER

*Andante grazioso*

8:

1. Watch - ing in the mead - ows O'er their flocks by night,  
 2. Hark, that joy - ous mes - sage! Mourn - ers, cease to grieve!

*mf*  $\text{♩} = 120$

*cresc.* *f*

Shep - herds heard glad ti - dings, Saw heav'n's won - drous light! . Hal - le - lu - jahs  
 Join to hail with glad - ness, Bless - ed Christ - mas Eve! . Chil - dren, let those

*cresc.* *f*

heard they From the an - gels then — "Peace on earth," their  
 ti - dings Ring forth once a - gain: "Glo - ry in the

*mf*

*f*

mes - sage, And "Good-will to men!" "Peace on earth," their message, And "Good-will to  
 high - est, And "Good-will to men!" "Glo - ry in the high - est," And "Good-will to

CHRISTMAS EVE

*dim.* *p* *D.S.*

men!" "Peace on earth, . . . Peace on earth."

*mp* *p* *p*

THE MANGER THRONE

C. STEGGALL

*Allegro moderato* ♩ = 104 *mf*

1. Like sil - ver lamps in a dis - tant shrine, The  
 3. The stars of heav'n still . . . shine as at first They  
 4. Faith sees no lon - ger the sta - ble floor, The

*mf*

stars are spar - kling bright; The bells of the cit - y of  
 gleamed on this wonder - ful night, The bells of the cit - y of  
 pave - ment of sapphire is there, The clear light of heav - en streams

*f stentando* *mp*

God ring out, For the Son of Ma - ry was born to - night; The  
 God peal out, And the an - gels' song still rings in the height; And  
 out to the world, And the angels of God are crowd - ing the air; And

*f stentando* *mp*

THE MANGER THRONE

*a tempo* *stentando*

gloom is past, and the morn at last Is . com-ing with o - rient light.  
 love still turns where the God - head burns, Hid in flesh from flesh - ly sight.  
 heav'n and earth, thro' the spot - less birth, Are at peace on this night so fair.

*a tempo* *stentando*

*mf*

2. Nev - er fell mel - o - dies half so sweet As those which are fill - ing the

*mf*

skies; And nev - er a pal - ace shown half so fair As the

*f stentando* *mp a tempo*

man - ger bed where our Sav - iour lies; No night in the year is

*f stentando* *mp a tempo*

*D.C.*

half so dear As this which has end - ed our sighs.

# CHRISTMAS DAY IN THE MORNING

MYLES B. FOSTER

*Allegretto non troppo*

Now 'tis the mer - ry Christ - mas time, And the

*Con anima*

*♩ = 92*

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto non troppo'. The lyrics 'Now 'tis the mer - ry Christ - mas time, And the' are written below the vocal line. The piano part includes a tempo marking 'Con anima' and a note value '♩ = 92'.

church-bells peal a joy - ous chime O'er fields of vir - gin snow; .

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics 'church-bells peal a joy - ous chime O'er fields of vir - gin snow; .'. The piano accompaniment continues with similar rhythmic patterns.

And to the church all decked with green, A - long each path - way

Detailed description: This system contains the third line of music. The vocal line has the lyrics 'And to the church all decked with green, A - long each path - way'. The piano accompaniment continues.

may be seen The grate - ful peo - ple go! . . .

*rall.*

Detailed description: This system contains the final line of music. The vocal line concludes with the lyrics 'may be seen The grate - ful peo - ple go! . . .'. The piano accompaniment ends with a 'rall.' (rallentando) marking. The system concludes with double bar lines and repeat signs on both the vocal and piano staves.

CHRISTMAS DAY IN THE MORNING

*Meno mosso*  
*p*

For we are tol that this bless - ed morn A Sav - iour

*Legato sempre p*

un - to us was born : And the

*a tempo I mo.*

*cres. . . al . . . f*

peo - ple to church are flock - ing thus To praise him who lived and

*rall. al fine*

*rall. al fine*

died for us, who lived and died for us. . .

## AS WITH GLADNESS MEN OF OLD

WILLIAM C. DIX, 1837-1898

Arr. from CONRAD KOCHER, 1786-1872

*♩* = 100

1. As with glad-ness men of old Did the guid-ing star be-hold;  
 2. As with joy-ful steps they sped To that low-ly man-ger-bed,  
 3. As they of-fered gifts most rare At that man-ger rude and bare;

As with joy they hailed its light, Lead-ing on-ward, beam-ing bright;  
 There to bend the knee be-fore Him whom heav'n and earth a-dore;  
 So may we with ho-ly joy, Pure, and free from sin's al-loys,

So, most gra-cious God, may we Ev-er-more be led to thee.  
 So may we with will-ing feet Ev-er seek thy mer-cy-seat.  
 All our cost-liest treasures bring, Christ, to thee, our heav'n-ly King. A-men.

4 Holy Jesus, every day  
 Keep us in the narrow way;  
 And, when earthly things are past,  
 Bring our ransomed souls at last  
 Where they need no star to guide,  
 Where no clouds thy glory hide.

5 In the heavenly country bright  
 Need they no created light;  
 Thou its Light, its Joy, its Crown,  
 Thou its Sun which goes not down;  
 There for-ever may we sing  
 Alleluias to our King.

## CAROL OF THE FLOWERS

BAS-QUERCY


*Lento.* *♩* = 56

Come with us, sweet flow'rs, and wor-ship Christ the



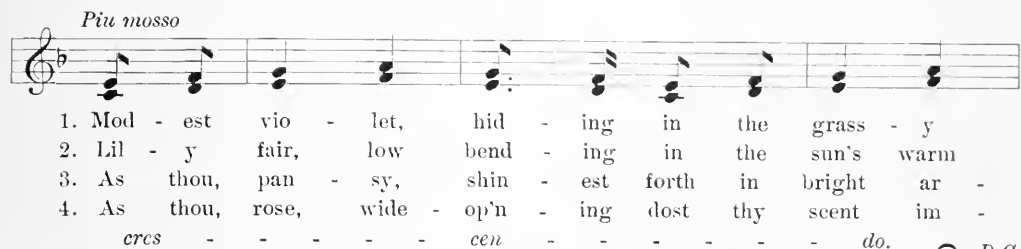
# CAROL OF THE FLOWERS

*poco rit.* FINE.



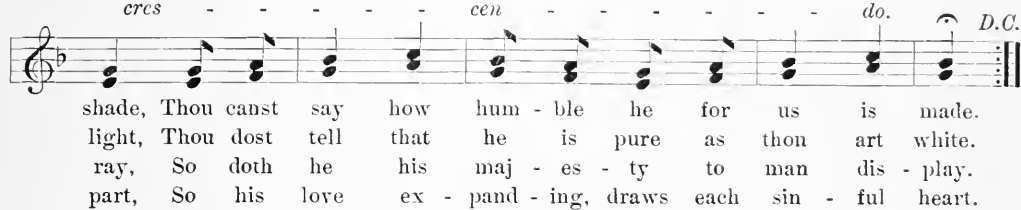
Lord; Let your per - fumes hov - er round the Babe a - dored.

*Piu mosso*



1. Mod - est vio - let, hid - ing in the grass - y
2. Lil - y fair, low bend - ing in the sun's warm
3. As thou, pan - sy, shin - est forth in bright ar -
4. As thou, rose, wide - op'n - ing dost thy scent im -

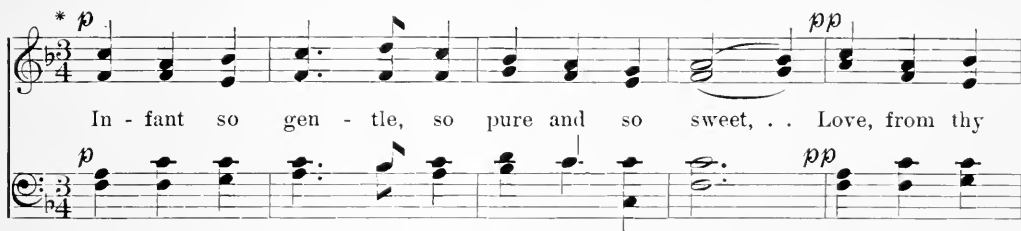
*cres - - - - - cen - - - - - do.* D.C.



shade, Thou canst say how hum - ble he for us is made.  
light, Thou dost tell that he is pure as thou art white.  
ray, So doth he his maj - es - ty to man dis - play.  
part, So his love ex - pand - ing, draws each sin - ful heart.

# GASCON CAROL

\* *p* *pp*



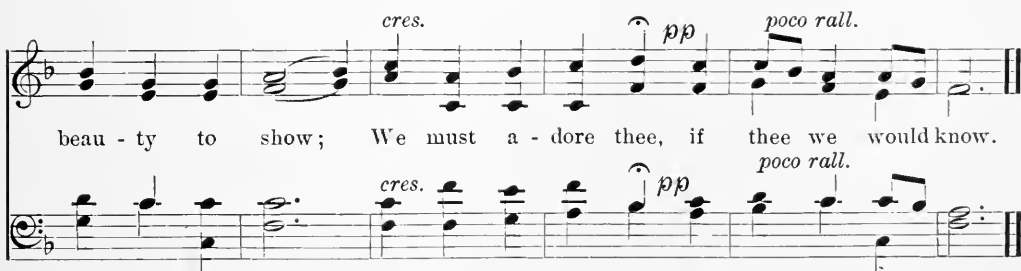
In - fant so gen - tle, so pure and so sweet, . . . Love, from thy

*p*



ti - ny eyes, sin - ners doth greet. Ten - d'rest words fail all thy

*cres.* *pp* *poco rall.*



beau - ty to show; We must a - dore thee, if thee we would know.

\* To be sung after the "Carol of the Flowers" without pause.

## GOOD-NIGHT! AND CHRISTMAS PRAYER

MYLES B. FOSTER  
cres.

*mf Andantino*  $\text{♩} = 80$  *p*

Good-night! our songs are sung; Good-night! our games are done; Good-night! we

*mf piu mosso* *f*

now must say. . . . So hap - py and gay Our Christ-mas day has

*p* *mf* *cres.* *dim.*

*dim. e rit.* *p* *a tempo.* *poco e poco piu*

passed a - way! . . . The brightest hour must end, The brightest day reach

*p* *a tempo*

*adagio* *p*

night, Our ta - pers we see have burned to the tree; Good-night! our songs are

*p*

GOOD-NIGHT! AND CHRISTMAS PRAYER

*pp*

sung: Good-night! our games are done; And dark-ness must fol - low light.

*pp* *pp*

*più adagio* *ppp*

Good - night! Good - night! . . .

*pp* *sempre pp* *mf*

*Ped.* \*

= 69

PRAYER

*mf Largo con energia* *cres.* *poco e poco*

Keep me, O Fa-ther mine! Fa-ther of Je-sus mild: Thy light around me shine; Make me thy

*mf* *cres.* *poco e poco*

*Ped.* *Ped.*

*f* *dim.* *mf* *dim.* *p* *f* *p*

child! Bless thou all those who pray to thee On Christmas Day! A - MEN.

*p* *f* *p*

*mf* *dim.* *p* *p* *f* *p*

## THE BIRTHDAY OF A KING

W. H. NEIDLINGER

$\text{♩} = 100$

*ff*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines. The tempo is marked as quarter note = 100, and the dynamics are fortissimo (ff).

BARITONE SOLO

In the lit - tle vil - lage of

The baritone solo begins with a rest, followed by the lyrics "In the lit - tle vil - lage of". The piano accompaniment continues with a steady accompaniment of chords and moving lines.

Beth - le - hem There lay a child one day, And the

The baritone solo continues with the lyrics "Beth - le - hem There lay a child one day, And the". The piano accompaniment provides a consistent accompaniment.

sky was bright with a ho - ly light, O'er the place where Je - sus

The baritone solo concludes with the lyrics "sky was bright with a ho - ly light, O'er the place where Je - sus". The piano accompaniment continues to the end of the phrase.

NOTE. When this piece is sung by a school chorus, the solo part may be taken by the Sopranos and Altos or by the Tenors and Basses in unison.

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lay: Al - le - lu - ia! Oh, how the an - gels sang, Al - le - lu - ia! how it

rang, And the sky was bright with a ho - ly light, 'Twas the

CHORUS. SOPRANO  
Al - le - lu - ia! Oh, how the

ALTO  
Al - le - lu - ia! Oh, how the

CHORUS. TENOR  
Al - le - lu - ia! Oh, how the

BASS  
Al - le - lu - ia! Oh, how the

birth - day of a King.

THE BIRTHDAY OF A KING

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

This system contains four vocal staves and a grand piano accompaniment. The vocal parts are in soprano, alto, tenor, and bass clefs. The piano part is in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are: "an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the". There are triplets in the vocal lines and piano accompaniment.

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

This system contains four vocal staves and a grand piano accompaniment. The vocal parts are in soprano, alto, tenor, and bass clefs. The piano part is in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are: "sky was bright with a ho - ly light, 'Twas the birth - day of a King.". There are triplets in the piano accompaniment.

ff

The piano introduction consists of three measures. The first measure is a whole rest. The second and third measures feature a rhythmic accompaniment in the left hand with eighth notes and chords, while the right hand has a melodic line with eighth notes and chords. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4.

BARITONE SOLO

'Twas a hum - ble birth-place, but

The baritone solo begins in the second measure of this system. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "'Twas a hum - ble birth-place, but".

oh! how much God gave to us that day, From the man - ger-bed, what a

The vocal line continues in the first measure of this system. The lyrics are: "oh! how much God gave to us that day, From the man - ger-bed, what a".

path has led, What a per - fect, ho - ly way; Al - le -

The vocal line continues in the first measure of this system. The lyrics are: "path has led, What a per - fect, ho - ly way; Al - le -".

THE BIRTHDAY OF A KING

lu - ia! Oh, how the an - gels sang, Al - le - lu - ia! how it

rang, And the sky was bright with a ho - ly light, 'Twas the

CHORUS SOPRANO

Al - le - lu - ia! Oh, how the

ALTO

Al - le - lu - ia! Oh, how the

CHORUS TENOR

Al - le - lu - ia! Oh, how the

BASS

birth - day of a King. Al - le - lu - ia! Oh, how the



THE BIRTHDAY OF A KING

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

an - gels sang, Al - le - lu - ia! Oh, how the cho - rus rang, And the

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

sky was bright with a ho - ly light, 'Twas the birth - day of a King.

# IN DULCI JUBILO

The original melody employed, as a *Cantus firmus*, in the following composition, is to be found in an old German book published in the year 1570, — which, from its title and contents, appears to have contained the ritual of the Protestant Congregations of Zweibrücken and Neuburg. Even there it is called "A very ancient song (*waltes Lied*) for Christmas-eve;" so that there can be no doubt that it is one of those old Roman Catholic melodies which Luther, on account of their beauty, retained in the Protestant service. It was formerly sung in the processions which took place on Christmas Eve, and is so still in those remote parts of Germany where people yet retain old customs. The words are written half in Latin and half in upper German dialect. I have translated them to fit the music, and endeavored to preserve, as much as I could, the simplicity of the original. R. L. DE PEARSALL

R. L. DE PEARSALL

Arranged for four voices by W. J. WESTBROOK

TREBLE  
*Moderato*  $\text{♩} = 126$

*dim.*

1. In dul - ci ju - bi - lo! . . . Let us our hom - age show! . . .  
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

ALTO  
*dim.*

1. In dul - ci ju - bi - lo! . . . Let us our hom - age show! . . .  
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

TENOR *Sve lower* *dim.*

1. In dul - ci ju - bi - lo! . . . Let us our hom - age show! . . .  
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

BASS  
*dim.*

Accomp. *ad lib.*

*p* *cres.*  
Our heart's joy re - clin - eth In præ - se - pi - o! . . . And  
Hear me, I be - seech . . . thee, O puer op - ti - me! . . . My  
*p.* *cres.*

*p* *cres.*  
Our heart's joy re - clin - eth In præ - se - pi - o! . . . And  
Hear me, I be - seech . . . thee, O puer op - ti - me! . . . My  
*p* *cres.*

*p* *cres.*  
Our heart's joy re - clin - eth In præ - se - pi - o! . . . And  
Hear me, I be - seech thee, O puer op - ti - me! . . . My  
*p* *cres.*

*cres.*

*dim.*

like a bright star shin - eth Ma - tris in gre - mi - o! . . .  
 pray - er, let it reach thee, O prin - cepts glo - ri - æ! . . .

*dim.*

like a bright star shin - eth Ma - tris in gre - mi - o! . . .  
 pray - er, let it reach thee, O prin - cepts glo - ri - æ! . . .

*dim.*

like a bright star shin - eth Ma - tris in gre - mi - o! . . .  
 pray - er, let it reach thee, O prin - cepts glo - ri - æ! . . .

*dim.*

*f* *dim.*

Al - pha es et O! . . . Al - pha es et O!  
 Tra - he me post te! . . . Tra - he me post te!

*f* *dim.*

Al - pha es et O! . . . Al - pha es et O!  
 Tra - he me post te! . . . Tra - he me post te!

*f* *dim.*

Al - pha es et O! . . . Al - pha es et O!  
 Tra - he me post te! . . . Tra - he me post te!

*f* *dim.*

IN DULCI JUBILO

Solo *mp*

O pa - tris cha - ri - tas! O na - ti

Solo *mp*

O pa - tris cha - ri - tas! O na - ti

Solo *mf*

O pa - tris cha - ri - tas! . . . . O na - ti le - ni - tas. . .

Detailed description: This system contains the first three vocal staves and the beginning of the piano accompaniment. The first two staves are marked 'Solo mp' and contain the lyrics 'O pa - tris cha - ri - tas! O na - ti'. The third staff is marked 'Solo mf' and contains the lyrics 'O pa - tris cha - ri - tas! . . . . O na - ti le - ni - tas. . .'. The piano accompaniment consists of a grand staff with treble and bass clefs, showing chords and melodic lines.

le - ni - tas, . . . . . Deep were . . . . . we

le - ni - tas, Deep - - ly were . . . . we stain - -

. . . Deep - ly were we stain - ed Per nos - tra

Detailed description: This system continues the vocal and piano parts. The first staff has the lyrics 'le - ni - tas, . . . . . Deep were . . . . . we'. The second staff has 'le - ni - tas, Deep - - ly were . . . . we stain - -'. The third staff has '. . . Deep - ly were we stain - ed Per nos - tra'. The piano accompaniment continues with chords and melodic lines in the grand staff.

IN DULCI JUBILO

stain - ed, Per nos - tra cri - mi - na, . . . . . But  
- - ed, Per nos - tra cri - mi - na, But thou, . . . . .  
cri - mi - na, . . . . . But thou hast for us gain - -

The first system of the musical score consists of five staves. The top three staves are for vocal parts: the first staff is the soprano line, the second is the alto line, and the third is the tenor/bass line. The bottom two staves are for piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "stain - ed, Per nos - tra cri - mi - na, . . . . . But", "- - ed, Per nos - tra cri - mi - na, But thou, . . . . .", and "cri - mi - na, . . . . . But thou hast for us gain - -".

thou hast for us gain - ed Cœ - lo - rum gau - di -  
thou hast gain - - - - ed Cœ - lo - rum gau - di -  
ed Cœ - lo - rum gau - - di - a. . . . .

The second system of the musical score consists of five staves, identical in layout to the first system. The lyrics are: "thou hast for us gain - ed Cœ - lo - rum gau - di -", "thou hast gain - - - - ed Cœ - lo - rum gau - di -", and "ed Cœ - lo - rum gau - - di - a. . . . .".

## IN DULCI JUBILO

*mf* CHORUS

a. O that we were there, O that we were there!

*mf* CHORUS

a. O that we, that we were there, O that we were there!

*mf* CHORUS

O that we, that we were there, O that we were there!

*mf* CHORUS

*mf*

*f*

U - bi . . . sunt gau - di - a, where, . . . If . that they be not there?

*f*

U - bi sunt gau - di - a, . . . . . If that they . . . be not there?

*f*

U - bi sunt gau - di - a, where, If that they . . . be not there?

*f*

U - bi, . . . . . u - bi sunt gau - di - a, where, If not there?

*f*

*p* SOLO

There are an - gels sing - ing No - va can - ti - ca; . . . . There . . the

*p* SOLO

There are an - gels sing - ing, There, . . . there the bells, . there the

*p* SOLO

There are an - gels sing - ing, There . . are sing - ing can - - ti - ca, . . .

*p* SOLO

There are an - gels sing - ing, The bells are

bells . . . are ring - - ing, In Re - gis eu - ri -

bells are ring - ing, In Re - gis eu - ri - a.

. . The bells are ring - - - ing, In eu - ri -

ring - ing there, In Re - - - gis eu - ri -

IN DULCI JUBILO

*f* CHORUS

a. O that we were there, O . . . . that we were there! . . .

*f* CHORUS

O . . . . . that we were there, that we . . . were there! There . .

*f* CHORUS

a. O that we were there, O that we were there! . . .

*f* CHORUS

a. O that we were there! There are an - gels

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The lyrics are: "a. O that we were there, O . . . . that we were there! . . .". The second system continues the vocal line and piano accompaniment. The lyrics are: "O . . . . . that we were there, that we . . . were there! There . .". The third system continues the vocal line and piano accompaniment. The lyrics are: "a. O that we were there, O that we were there! . . .". The fourth system continues the vocal line and piano accompaniment. The lyrics are: "a. O that we were there! There are an - gels".

There are an - - - gels sing - ing, There the bells . . . . are

. . . . . are an - gels sing - ing, There . . . . the bells are

There are an - gels sing - ing, There the bells, are ring -

sing - ing, There the bells are ring - ing, the bells are

The second system consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The lyrics are: "There are an - - - gels sing - ing, There the bells . . . . are". The third system continues the vocal line and piano accompaniment. The lyrics are: ". . . . . are an - gels sing - ing, There . . . . the bells are". The fourth system continues the vocal line and piano accompaniment. The lyrics are: "There are an - gels sing - ing, There the bells, are ring -". The fifth system continues the vocal line and piano accompaniment. The lyrics are: "sing - ing, There the bells are ring - ing, the bells are".



ring - - - - ing, In Re - gis cu - - ri - a. *dim.*

ring - - - - ing, In Re - gis . cu - - ri - a. *dim.*

ing, the bells are ring - ing, In Re - - - gis cu - ri - a.

ring - - - ing, In Re - gis cu - - - - - ri - a.

*dim.*

*f* O . . that we were there, . O that we were there! . . . . *dim.*

*f* O . . that we were there, O . . that we were there! . . . . *dim.*

*f* O that we were there, O . . that we were there! . . . . *dim.*

*f* O . . that we were there, . O that we were there! . . . . *dim.*

*f* *dim.*

# CANTIQUE DE NOËL

ADOLPHE ADAM

*Andante maestoso* ♩ = 72

1. O ho - ly  
 2. Led by the  
 3. Tru - ly ho

night! . . the stars are bright - ly shin - - ing, It is the  
 light . . of faith se - rene - ly beam - - ing, With glow - ing  
 taught us to love . one an - oth - - - er; His law is

night of my dear Sav-iour's birth; Long lay the  
 hearts by his cra - dle we stand; So led by  
 love, and his gos - pel is peace; Chains shall be

## CANTIQUE DE NOËL

43

world . in sin and er - ror pin - - ing, Till he ap -  
light of a star . . sweet - ly gleam - ing, Here came the  
break, for the slave . . is our broth - - er, And in his

*p più mosso*

peared and the soul felt its worth. A thrill of hope the  
wise men from O - ri - ent land. The King of kings lay  
name all op - pres - sion shall cease. Sweet hymns of joy in

wea - ry soul re-joic - es, For yon - der breaks a new and glo - rious morn ;  
thus in low - ly man - ger, In all our tri - als born to be our friend ;  
grate - ful cho - rus raise we, Let all with - in us praise his ho - ly name ;

## CANTIQUE DE NOËL

*f*

Fall on your knees, Oh, hear . . . the an - gel  
 He knows our need, To our weak - - - ness is no  
 Christ is the Lord, Oh, praise . . . his name for-

voi - ces! O night . . . di - vine, . . . O . . .  
 stran - ger. Be - hold . . . your King, . . . be -  
 ev - er! His pow'r . . . and glo - - - ry . . .

night . . . when Christ was born! O night, . . . O  
 fore . . . him low - ly bend! Be - hold . . . your  
 ev - - - er-more pro-claim! His pow'r . . . and

CANTIQUE DE NOËL

ho - - - ly night, O night di - vine!  
 King! be - fore him low - ly bend!  
 glo - - - ry ev - er - more . pro - claim!

*f* Fall on your knees, Oh, hear . . . the an - gel voi - ces! O  
*f*

night . di - vine, . . . O night . when Christ was born! O  
 night . di - vine, . O night . when Christ was born!

## CANTIQUE DE NOËL

night, . . . O ho - - ly night, O night di - vine! *D.S.*

*rit.* *a tempo*

*rit.* *a tempo*

Detailed description: This is a musical score for a Christmas carol. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The vocal line begins with a fermata over the first measure, followed by the lyrics 'night, . . . O ho - - ly night, O night di - vine!'. The piano accompaniment consists of chords and simple melodic lines. Performance markings include 'rit.' (ritardando) and 'a tempo' (return to tempo) above and below the score. The piece concludes with a double bar line and repeat dots.

## SING WE NOËL

French Carol of the 16th century

Arr. by EDWARD F. JOHNSTON

*mf*

*Sopranos and Altos*  
1. Sing we the sto - ry

*Tenors and Basses*  
2. An - gels, a - dore and

*Joyfully*  
♩ = 80 *mf*

of the Sav - iour's birth! Peace and good will to all on earth!  
praise in glo - rious strain; Mor - tals, re - peat the glad re - frain!

Detailed description: This is a musical score for a French Carol. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The vocal line is divided into two parts: Sopranos and Altos (1. Sing we the story) and Tenors and Basses (2. Angels, adore and). The piano accompaniment consists of chords and simple melodic lines. Performance markings include 'mf' (mezzo-forte), 'Joyfully', and a tempo marking '♩ = 80'. The piece concludes with a double bar line and repeat dots.

Laud and a - dore the Vir - gin pure and mild Who gave to  
Bright in the East a fair and shin - ing star Guid - ed the

us the heav'n - ly child! So now we seek the  
wise men from a - far. Let all the earth re -

new - born King, And all . . our sweet - est car - ols sing.  
joice and sing, And heav'n with hal - le - lu - jahs ring!

*poco rit.* Sing we No - ël, No - ël, No - ël. *D.C.*

## SING WE NOËL

*f* *Maestoso*  $\text{♩} = 69$

3. O'er all the earth our glad ho - san - nas ring;

*f*

*ff*

*Sua*

Hail we the Christ, the new - born King. Shout the glad ti - dings

of the Sav - iour's birth, Good will to men and peace on



SING WE NOËL

earth. Now is he come, your hom - age bring; All

*ff*

*ff*

*ff*

This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment line. The second system continues the piano accompaniment. The lyrics are: "earth. Now is he come, your hom - age bring; All". Dynamic markings include *ff* (fortissimo) above the vocal line and below the piano accompaniment.

hail the new - born in - fant King! Sing we No - ël, No -

This system contains the third and fourth systems of music. The lyrics are: "hail the new - born in - fant King! Sing we No - ël, No -". The piano accompaniment features some triplets in the right hand.

ël, . . . No - ël! A - - - - - men. . .

*a tempo*

*a tempo*

*a tempo*

This system contains the fifth and sixth systems of music. The lyrics are: "ël, . . . No - ël! A - - - - - men. . .". The tempo marking *a tempo* is used throughout this system.

## O ZION, THAT BRINGEST GOOD TIDINGS

J. STAINER

*Joyfully*  $\text{♩} = 132$ 

*ff* *p*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia! O Zi - on, that

*cres.* *cres.*

bring - est good ti - dings, get thee up, get thee up in - to the high moun -

*cres.* *cres.*

*ff* *p*

tain. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia! O Je - ru - sa - lem, that

Al - le - lu - ia,

*cres.*

lift up thy

bring - est good ti - - dings, lift up thy voice, thy voice with strength, lift

*cres.*

voice, be not a - fraid, lift up thy voice, be not a - fraid;

up thy voice, be not a - fraid, be not a - fraid, a - fraid;

be not a - fraid,

Say to the ci - ties of Ju - dah, Be - hold your God, your God,

*ff*

Be - hold your God. Al - le - lu - ia, Al - le -

*pp* *f*

*p* *cres.* *f*

lu - ia, Al - le - lu - ia! Lift up thy voice, be not a -

*mf* *cres.*

lu - ia, Al - le - lu - ia! Lift up thy voice, *cres.*

Be not a - fraid,

*mf* *cres.*

O ZION, THAT BRINGEST GOOD TIDINGS

fraid, lift up thy voice, be not a - fraid,

lift up thy voice, be not a - fraid,

lift up thy voice, be not a - fraid,

lift up thy voice, be not a - fraid.

Al - le - - lu - ia, *ff* *rall.* *End*

fraid. Al - le - lu - ia, Al - le - lu - ia, A - - - men.

Al - le - - lu - ia!

*f* *ff* *rall.*

*f* *ff* *rall.* *End*

\* Very slowly and smoothly ♩. = 50

*pp* (Pastorale)

O ZION, THAT BRINGEST GOOD TIDINGS

SOPRANOS ONLY *pp*

Oh, that birth for - ev - er bless - ed, When the

Vir - gin, full of grace, By the Ho - ly Ghost con - ceiv - ing, Bare the

*cres.* Sav - iour of our race; And the Babe, the world's Re - deem - er, *f* First re -

*dim.* veal'd his sa - cred face, *rall.* Ev - er - more and ev - er - more.

OH ZION, THAT BRINGEST GOOD TIDINGS

TENORS *p*

Of the Fa-ther's Love be-got - ten Ere the worlds be-gan to be, He is

BASSES *p*

Of the Fa-ther's Love be-got - ten Ere the worlds be-gan to be, He is

*f* *p* *cres.* *ff*

Alpha and O-me-ga ; He the source, the ending he Of the things that are, that have been, And that

*f* *p* *cres.* *ff*

Alpha and O-me-ga ; He the source, the ending he Of the things that are, that have been, And that

*pp* *Slower* *D.C. al fine*

fu - ture years shall see, Ev - er - more and ev - er - more.

*pp* *Slower*

fu - ture years shall see, Ev - er - more and ev - er - more.

*pp* *ppp*

# NAZARETH

(CHRISTMAS ANTHEM)

CHAS. GOUNOD  
 Arr. by EDWARD F. JOHNSTON

*Moderato quasi andante*

Piano introduction in B-flat major, 6/8 time. The score consists of two staves. The right hand features a melodic line with eighth notes and chords, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (*p*), crescendo (*cres.*), and piano (*p*).

BARITONE SOLO

Baritone solo and piano accompaniment. The baritone part begins with the lyrics: "Though poor be the cham - ber, Come here, come and a - dore;". The piano accompaniment continues with chords and moving lines. Dynamics include piano (*p*).

Vocal and piano accompaniment. The vocal part continues with the lyrics: "Lo! the Lord of heav - en Hath to mor - tals giv - en". The piano accompaniment features dynamic markings: *cres.*, *dim.*, *cres.*, and *dim.*

BASSES

Basses and piano accompaniment. The basses part begins with the lyrics: "Life for-ev - er-more, Life for-ev - er - more, . . .". The piano accompaniment features dynamic markings: *p* and *cres.*

NAZARETH

Solo

Life for - ev - er - more. . . . .

*dim. p* *p* *cresc.* *dim.*

*mf* ALTOS

Shep - herds who fold - ed your flocks . . . be - side you,

*p*

*f* TENOR SOLO

Tell what was told by an - gel voi - ces near: . To you this

*p*

night . . is born he who will guide you Thro' paths of

*dim. p*



# NAZARETH

TENORS *ϕ* Though poor

BASSES *f*

peace to liv - ing wa - ters clear. . . Though poor be the

*colla voce*

be . . . the cham - ber, Come here and a - dore. . . .

cham - ber, Come here, come and a - dore; . . . Lo! the Lord of

Hath to mor - tals giv - en

*mp*

heav - en Hath to mor - tals giv - en Life for - ev - er -

Life . . . . . for - ev - - - er - more.

*cresc.*

more, . . . . . Life for - ev - er - more.

*cres.*

*dim.*

*p*

NAZARETH

BASSES

Kings from a far land, draw near and be - hold him,

*p*

SOPRANOS

Led by the beam whose warn - ing bade ye come; . Your

*mp*

*tr*

*cresc.*

crowns cast down, . . . . with robe roy - al en -

*p cresc.*

*pp*

fold him; Your King de - - scends to

*dim.* *pp* *pp*

BARITONE SOLO

earth from bright - er home. . . . . Though poor be the

*pp*

*colla voce* *rit.* *pp*

*a tempo*

cham - ber, come here, come and a - dore; . . . Lo! the Lord of

*cres.*

*cres.*

Hea - ven Hath to mor - tals giv - en Life for - ev - er -

*dim.* *cres.* *dim.*

more. . . . .

*p* *cres.* *dim.* *p*

NAZARETH

*mf* ALTOS

Wind, to the ce - dars pro - claim the joy - ful

*p*

sto - - ry, Wave of the sea, . . . . the

*mf maestoso*  
SOPRANOS AND ALTOS

ti - dings bear a - far; . . . . The night is

*mf maestoso*  
TENORS AND BASSES

The night is

*Ped.*

gone! . . . Be - hold in all its glo - - ry All

gone! Be - hold

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'gone!' followed by 'Be - hold in all its glo - - ry All'. The piano accompaniment consists of chords and moving lines in both hands.

*cres.* broad and bright *f rit.* ris - es th' e - ter - nal morn - ing

*cres.* *rit.*

The second system of the musical score. The vocal line continues with 'broad and bright' followed by 'ris - es th' e - ter - nal morn - ing'. The piano accompaniment includes dynamic markings 'cres.' and 'rit.'.

star. . . . . Though poor be the cham - ber, come

*ff rit.* *a tempo* Ped. \* Ped. \* Ped. \*

The third system of the musical score. The vocal line continues with 'star. . . . . Though poor be the cham - ber, come'. The piano accompaniment includes dynamic markings 'ff rit.' and 'a tempo', and pedal markings 'Ped. \* Ped. \* Ped. \*'.

ALL THE VOICES

here, come and a - dore; . . . . . Lo! the Lord of

*Ped.* \* *Ped.* \* *Ped.* \*

Hea - ven Hath to mor - tals giv - en

*dim.*

TENORS AND BASSES

Life for - ev - er - more, Life for - ev - er -

*p*

ALL THE VOICES

more, . . . . . Life for - ev - er - more. . . . .

*rit.* *trem.* *p* *dim.* *dim.*

## SILENT NIGHT

MICHAEL HAYDN

*Tranquillo* ♩ = 112

*p*

1. Si - lent night! Ho - ly night! All is calm, all is bright  
 2. Si - lent night! Ho - ly night! Shep - herds quake at the sight,  
 3. Si - lent night! Ho - ly night! Son of God, love's pure light

*poco cres.*

Round yon Vir - gin Moth - er and Child! Ho - ly In - fant, so  
 Glo - ries stream from heav - en a - far, Heav'n - ly hosts sing  
 Ra - dian beams from thy ho - ly face, With the dawn of re -

*poco cres.*

*mf*

ten - der and mild, Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.  
 Al - le - lu - ia; Christ, the Sav - iour, is born! Christ, the Sav - iour, is born!  
 deem - ing grace, Je - sus, Lord, at thy birth! Je - sus, Lord, at thy birth!

*mf*

*pp*

- 1 Stille Nacht! heilige Nacht!  
 Alles schläft, einsam wacht  
 Nur das traute hoch heilige Paar.  
 Holder Knabe im lockigen Haar,  
 Schlaf in himmlischer Ruh!  
 Schlaf in himmlischer Ruh!
- 2 Stille Nacht, heilige Nacht!  
 Hirten erst kund gemacht,  
 Durch der Engel Halleluja!  
 Tönt es laut von fern und nah:  
 Christ, der Retter, ist da!  
 Christ, der Retter, ist da!
- 3 Stille Nacht, heilige Nacht!  
 Gottes Sohn, o wie lacht  
 Lieb' aus deinem göttlichen Mund,  
 Da uns schlägt die rettende Stund',  
 Christ, in deiner Geburt!  
 Christ, in deiner Geburt!

# BETHLEHEM

## THE SHEPHERDS' NATIVITY HYMN

HENRY FARNIE

CH. GOUNOD

*Allegretto (Pastoral symphony)*

*p* Swell reeds  
PIANO OR ORGAN

*cres* - - - *cen* - - -

do *f* *ff*

$\text{♩} = 144$

Cra - dled all low - ly, Be - hold the Sav - iour child, A Be - ing ho - ly In

*cresc.*

dwelling rude and wild; Ne'er yet was re - gal state Of monarch proud and great, Who



grasp'd a nation's fate, So glo-ri-ous as the man-ger bed of Beth - le - hem!

*dim.* *p*

*dim.*

This block contains the vocal line for the first system. It features a treble clef and a key signature of one flat. The lyrics are written below the staff. Dynamics include *dim.* (diminuendo) and *p* (piano). The melody is primarily eighth and sixteenth notes.

*f*

This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clefs) with a grand staff brace. The right hand has a melodic line with some grace notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present.

This block shows the piano accompaniment for the second system, continuing the harmonic and melodic development from the first system.

This block shows the piano accompaniment for the third system, featuring more complex chordal textures and rhythmic patterns.

This block shows the piano accompaniment for the fourth system, with dense chordal accompaniment in both hands.

This block shows the piano accompaniment for the fifth system, concluding the piece with a final cadence and a fermata over the final chord.

No lon - ger sor - row, As with - out hope, O earth! A bright - er mor - row Dawned

This system contains the first line of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "No lon - ger sor - row, As with - out hope, O earth! A bright - er mor - row Dawned".

with that In - fant's birth! Our sins were great and sore But these the Sav - iour bore, And

This system contains the second line of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "with that In - fant's birth! Our sins were great and sore But these the Sav - iour bore, And". Dynamic markings include *cres.* and *f*.

God was wroth no more; His own Son was the child that lay in Beth - le - hem. .

This system contains the third line of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "God was wroth no more; His own Son was the child that lay in Beth - le - hem. .". Dynamic markings include *dim.* and *p*.

BETHLEHEM

The first system of music features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with several slurs and accents. The lower staff provides a harmonic accompaniment with chords. Dynamic markings include a forte *f* with an accent (>) and a mezzo-forte *mf*.

The second system continues the musical piece, showing further development of the melodic and harmonic themes. The notation includes various rhythmic values and articulation marks.

The third system of the score, maintaining the grand staff format, with the upper staff showing a more active melodic line and the lower staff providing a steady accompaniment.

The fourth system introduces a *cres* (crescendo) marking, indicating a gradual increase in volume. The melodic line continues with a series of eighth notes.

The fifth system includes the vocal syllables *cen* and *do.* written below the notes. The dynamic marking *f* (forte) is present. The accompaniment features a rhythmic pattern of eighth notes.

The sixth system concludes the page with a *rall.* (rallentando) marking, indicating a slowing down of the tempo. The final notes are marked with accents (^).

*ff Molto maestoso*

Babe weak and wail - ing, In low - ly vil - lage stall Thy glo - ry veil - ing, Thou

*ff Molto maestoso*

cam'st to die for all! The sac - ri - fice is done, The world's a - tone - ment

won Till time its course hath run, O Je - su, Sav - iour! Morn - ing Star of Beth -

*ff*  
 I'em, O star of Beth - le - hem! Hal - le - lu - jah! Hal - le -  
*ff*  
 I'em, O star of Beth - le - hem! A - - - - -  
*ff*  
 I'em, O star of Beth - le - hem! Hal - le - lu - jah! Hal - le -  
*ff*  
 I'em, O star of Beth - le - hem! A - - - - -

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom two are piano accompaniment. The lyrics are: "I'em, O star of Beth - le - hem! Hal - le - lu - jah! Hal - le -" on the first line, and "I'em, O star of Beth - le - hem! A - - - - -" on the second line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The dynamic marking *ff* (fortissimo) is present above the vocal lines.

lu - jah! A - - - - men! . . . . .  
 men! A - - - - men! . . . . .  
 lu - jah! A - - - - men! . . . . .  
 men! A - - - - men! . . . . .

The second system of the musical score consists of five staves. The top four staves are vocal parts and the bottom two are piano accompaniment. The lyrics are: "lu - jah! A - - - - men! . . . . ." on the first line, "men! A - - - - men! . . . . ." on the second line, "lu - jah! A - - - - men! . . . . ." on the third line, and "men! A - - - - men! . . . . ." on the fourth line. The piano accompaniment continues with a similar rhythmic pattern. A "Ped." (pedal) marking is located below the piano part, and an asterisk "\*" is at the end of the system.

## O LITTLE TOWN OF BETHLEHEM

(ST. LOUIS)

PHILLIPS BROOKS

LEWIS H. REDNER, 1868

♩ = 126

1. O lit - tle town of Beth - le - hem, How still we see thee lie;  
2. For Christ is born of Ma - ry, And gath - ered all a - bove,

A - bove thy deep and dream-less sleep The si - lent stars go by:  
While mor - tals sleep, the an - gels keep Their watch of won-d'ring love.

Yet in thy dark streets shin - eth The ev - er - last - ing light;  
O morn - ing stars, to - geth - er Pro - claim the ho - ly birth!

The hopes and fears of all the years Are met in thee to - night.  
And prais - es sing to God the King, And peace to men on earth. A - men.

3. How silently, how silently,  
The wondrous gift is given!  
So God imparts to human hearts  
The blessings of his heaven.  
No ear may hear his coming,  
But in this world of sin,  
Where meek souls will receive him still,  
The dear Christ enters in.

4. O holy child of Bethlehem!  
Descend to us, we pray;  
Cast out our sin, and enter in,  
Be born in us to-day.  
We hear the Christmas angels  
The great glad tidings tell;  
Oh come to us, abide with us,  
Our Lord Emmanuel!

## IT CAME UPON THE MIDNIGHT CLEAR

(CAROL)

REV. EDMUND H. SEARS, 1850

RICHARD S. WILLIS, 1850

♩. = 50

1. It came up - on the mid - night clear, That glo - rious song of old,  
2. Still through the clo - ven skies they come, With peace - ful wings un - furled,

From an - gels bend - ing near the earth To touch their harps of gold:  
And still their heaven - ly mu - sic floats O'er all the wea - ry world:

“Peace on the earth, good will to men, From heaven's all - gra - cious King.”  
A - bove its sad and low - ly plains They bend on hov - 'ring wing,

The world in sol - emn still - ness lay To hear the an - gels sing.  
And ev - er o'er its Ba - bel sounds The bless - ed an - gels sing. A - men.

3. And ye, beneath life's crushing load,  
Whose forms are bending low,  
Who toil along the climbing way  
With painful step and slow,—  
Look up! for glad and golden hours  
Come swiftly on the wing:  
O, rest beside the weary road  
And hear the angels sing.

4. For lo, the days are hastening on,  
By prophet bards foretold,  
When with the ever-circling years  
Comes round the age of gold;  
When Peace shall over all the earth  
Its ancient splendors fling,  
And the whole world give back the song  
Which now the angels sing.

## ONCE IN ROYAL DAVID'S CITY

(IRBY)

CECIL FRANCES ALEXANDER, 1848

H. J. GAUNTLETT, 1805-1876

$\text{♩} = 108$

1. Once in roy - al Da - vid's cit - y Stood a low - ly cat - tle shed,  
2. He came down to earth from heav - en Who is God and Lord of all,

Where a moth - er laid her ba - by, In a man - ger for his bed:  
And his shel - ter was a sta - ble, And his cra - dle was a stall;

Ma - ry was that moth - er mild, Je - sus Christ her lit - tle child.  
With the poor, and mean, and low - ly, Lived on earth our Sav - iour ho - ly. A - men.

- |  |  |
|--|--|
| <p>3. And, through all his wondrous childhood,<br/>He would honor and obey,<br/>Love, and watch the lowly maiden<br/>In whose gentle arms he lay;<br/>Christian children all must be<br/>Mild, obedient, good as he.</p>         | <p>5. And our eyes at last shall see him<br/>Through his own redeeming love;<br/>For that child so dear and gentle<br/>Is our Lord in heaven above;<br/>And he leads his children on<br/>To the place where he is gone.</p>    |
| <p>4. For he is our childhood's pattern;<br/>Day by day like us he grew;<br/>He was little, weak and helpless,<br/>Tears and smiles like us he knew;<br/>And he feeleth for our sadness,<br/>And he shareth in our gladness.</p> | <p>6. Not in that poor lowly stable,<br/>With the oxen standing by,<br/>We shall see him; but in heaven<br/>Set at God's right hand on high;<br/>When like stars his children crowned,<br/>All in white shall wait around.</p> |



# HARK! THE HERALD ANGELS SING

(HERALD ANGELS)

CHARLES WESLEY, 1739

FELIX MENDELSSOHN-BARTHOLDY

$\text{♩} = 112$

1. Hark! the her - ald an - gels sing, "Glo - ry to the new-born King! Peace on earth, and  
2. Hail, the heav'n-born Prince of Peace! Hail, the Sun of Righteous- ness! Light and life to

mer - cy mild; God and sin - ners rec - on - ciled." Joy - ful, all ye na - tions, rise;  
all he brings, Risen with heal - ing in his wings. Let us then with an - gels sing,

Join the tri-umph of the skies; With th' angel - ic hosts proclaim, "Christ is born in  
"Glo - ry to the new-born King! Peace on earth, and mer - cy mild; God and sin - ners

REFRAIN *after each stanza*

Beth-le-hem." Hark! the her - ald an - gels sing, "Glo - ry to the new-born King." A-men.  
rec - on-ciled!

*Org.*

## LO, HOW A ROSE E'ER BLOOMING

(ES IST EIN' ROS ENTSPRUGEN)

English Translation by  
Dr. PAUL R. POPE  
*Con animo e mollo espressione\**

MICHAEL PRAETORIUS, (1571-1621)

*mp* = 116 *p* *poco rit.*

O glo-rious rose fair bloom - ing, From frag - ile stem hath sprung!

*mf* *p* *poco rit.* *mf*

From frag - ile stem hath sprung!  
From Jes - se came a son, When bloomed this

As men of old were sing - ing, From Jes - se came a son, When bloomed this

*f* *p* *poco rit.* *pp*

ra - diant flow - er A - mid the snows of win - ter, Close at the mid - night hour.

From Jes - se came a son,

*p* *poco rit.*

at the mid - night hour.  
I - sa - iah had in mind.

That rose with fra-grance la - den, I - sa - iah had in mind;

*a tempo* *mf* *poco rit.* *mf* = 88 *sostenuto*

I - sa - iah had in mind;  
Should give to all man - kind.

Ma - ry, the ho - ly maid - en, Should give . . . to all man-kind. Thro' God's e -

Should give to all man - kind.

\* With elastic movement and variety of tone. In the style of a song rather than a choral, and without accompaniment.

ter - nal pow'r She bore the in - fant Sav - iour, Close at the mid - night hour.  
Close at the mid - night hour.

*f* *p* *poco rit.* *pp*

CALM ON THE LISTENING EAR OF NIGHT

(NOËL)

REV. EDMUND HAMILTON SEARS,  
1810-1876. Abr.

Traditional Air  
Arranged by Sir ARTHUR SULLIVAN, 1842-1900

1. Calm on the list'n - ing ear of night Come Heav'n's me - lo - dious strains,  
Where wild Ju - de - a stretch - es far Her sil - ver man - tled plains.  
Ce - les - tial choirs, from courts a - bove, Shed sa - cred glo - ries there;  
And an - gels, with their sparkling lyres, Make mu - sic on the air. A - men.

2. The answering hills of Palestine  
Send back the glad reply,  
And greet from all their holy heights  
The Day-spring from on high:  
O'er the blue depths of Galilee  
There comes a holier calm;  
And Sharon waves in solemn praise  
Her silent groves of palm.

3. "Glory to God!" the lofty strain  
The realm of ether fills;  
How sweeps the song of solemn joy  
O'er Judah's sacred hills!  
"Glory to God!" the sounding skies  
Loud with their anthems ring:  
"Peace on the earth; good-will to men,  
From Heaven's eternal King"

## CHRISTMAS COMES AGAIN

Rev. J. H. HOPKINS

*Lively* ♩ = 152

*mp*

1. Christ-mas comes a - gain, And the mer - ry, mer - ry church bells ring,  
2. Christ-mas comes a - gain! See the shep-herds on their wind - ing way,

*mf*

Christ-mas comes a - gain, Loud the hap - py lit - tle chil - dren sing. Now  
Christ-mas comes a - gain, At their feet the lit - tle lamb - kins play. Three

*f*

“Glo - ry be to God on high,” Re-sounds once more thro’ earth and sky; For  
Wise Men from the East are there, And bring their gifts both rich and rare; For

**CHORUS**

*mp*

Christ - mas comes a - gain, And the mer - ry, mer - ry church bells ring,

Christ - mas comes a - gain, Loud the hap - py lit - tle chil - dren sing.

3. Christmas comes again!  
 Was there ever such a glorious morn?  
 Christmas comes again!  
 Tell to everybody "Christ is born!"  
 All round the world let echoes fly,  
 And never let that chorus die:  
 For Christmas comes again, etc.

4. Christmas comes again!  
 Let the Tree with lighted tapers shine!  
 Christmas comes again!  
 All its pretty things are yours and mine!  
 Unload the gifts from every bough,  
 And give us all our presents now!  
 For Christmas comes again, etc.

ANGELS, FROM THE REALMS OF GLORY

(REGENT SQUARE)

J. MONTGOMERY, 1771-1854

H. SMART, 1812-1879

♩ = 104

1. An - gels from the realms of glo - ry, Wing your flight o'er all the earth,  
 2. Shep - herds, in the field a - bid - ing, Watch - ing o'er your flocks by night,  
 Ye who sang cre - a - tion's sto - ry, Now pro - claim Mes - si - ah's birth;  
 God with man is now re - sid - ing; Yon - der shines the in - fant - light;  
 Come and wor - ship, Come and wor - ship, Wor - ship Christ, the new - born King. A - men.

3. Sages, leave your contemplations,  
 Brighter visions beam afar;  
 Seek the great Desire of nations,  
 Ye have seen his natal star;  
 Come and worship,  
 Worship Christ, the new-born King.

4. Saints before the altar bending,  
 Watching long in hope and fear,  
 Suddenly the Lord, descending,  
 In his temple shall appear;  
 Come and worship,  
 Worship Christ, the new-born King.

# O COME, ALL YE FAITHFUL

(ADESTE FIDELES)

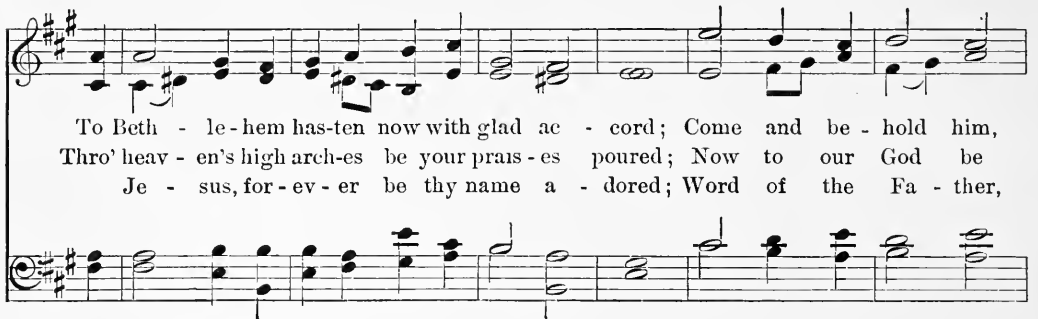
Anon. (Latin, 17th Cent.)  
Tr. F. OAKELEY, 1841

Melody by JOHN READING, 1677-1764

$\text{♩} = 100$

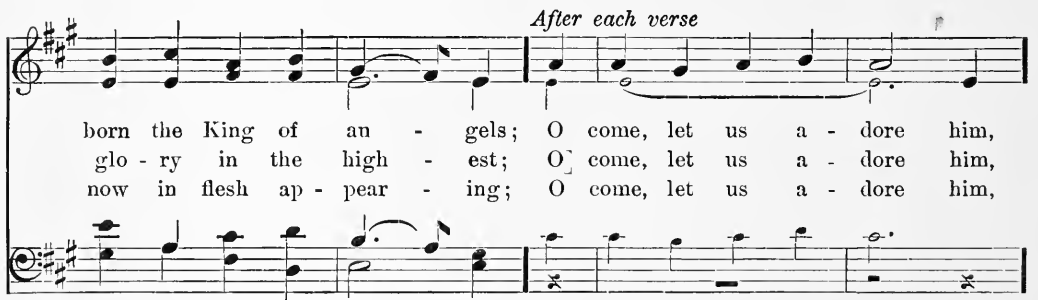


1. O come, all ye faith - ful, joy - ful and tri - um - phant,  
2. Sing, choirs of an - gels, sing in ex - ul - ta - tion,  
3. Yea, Lord, we greet thee, born for our sal - va - tion,



To Beth - le - hem has - ten now with glad ac - cord; Come and be - hold him,  
Thro' heav - en's high arch - es be your prais - es poured; Now to our God be  
Je - sus, for - ev - er be thy name a - dored; Word of the Fa - ther,

*After each verse*



born the King of an - gels; O come, let us a - dore him,  
glo - ry in the high - est; O come, let us a - dore him,  
now in flesh ap - pear - ing; O come, let us a - dore him,

*f*



O come, let us a - dore him, O come, let us a - dore him, Christ, the Lord. A - men.

# HOLY NIGHT! PEACEFUL NIGHT

( CAROL )

J. BARNEY, 1868

*Larghetto* ♩ = 100

*p*

1. Ho - ly night! peace-ful night! Thro' the dark-ness beams a light; .  
 2. Si - lent night! ho - liest night! Dark - ness flies and all is light! .  
 3. Si - lent night! ho - liest night! Won - drous Star! O lend thy light! .

*pp* *cres - - cen - - do*

Ho - ly night! peaceful night! Thro' the dark-ness beams a light, Thro' the darkness  
 Si - lent night! ho - liest night! Dark-ness flies and all is light! Dark-ness flies and  
 Si - lent night! ho - liest night! Wondrous Star! O lend thy light! Won-drous Star! O

*mf* *mp* *cres.*

beams a light; Yon - der, where they sweet vig - il keep O'er the Babe, who, in  
 all is light! Shep - herds hear the an - gels sing - "Hal - le - lu - jah!  
 lend thy light! With the an - gels let us sing Hal - le - lu - jah

Where they sweet vig - il keep O'er the Babe in  
 Shep - herds hear an - gels sing Hal - le - lu - jah!  
 With an - gels let us sing Hal - le - lu - jah!

*dim.* *p* *pp e rall.*

si - lent sleep Rests in heav'n-ly peace, Rests in heav'n-ly peace.  
 hail the King! Je - sus the Saviour is here! Je - sus the Saviour is here!"  
 to our King! Je - sus our Saviour is here! Je - sus our Saviour is here!

# THUS SPEAKETH THE LORD OF HOSTS

Zech. vi. 12, 13, and part of a Hymn translated  
by the Right Rev. The Lord Bishop of Ely  
*With dignity.* CHORAL RECITATIVE  
TENOR

J. STAINER, 1840-1901

*f*

Thus speak-eth the Lord of Hosts, say - ing :

BASS *f*

*With dignity*

*f* *mf*

*mf* *cres.* *f*

Be - hold the man whose name is The Branch ;

*mf* *cres.* *f*

*mf* *f*

80

*p*

He, ev - en he, shall build the tem-ple of the Lord ; and he shall bear the

*p*

*p*



*cres.* *dim.* *pp*

glo - ry, and shall sit and rule up - on his throne; and he shall

*cres.* *dim.* *pp*

*cres.* *dim.* *pp*

*pp*

be a priest up - on his throne: and the

*pp*

*Arioso*

*p*

*cres.* *dim.*

coun - sel of peace shall be be - tween them both, the coun - sel of

*cres.* *dim.*

*cres.* *dim.*

THUS SPEAKETH THE LORD OF HOSTS

*p* *pp* *ppp*

peace shall be . . . be - tween them both, the coun - sel of peace, of peace.

peace shall be be - tween them . . . both, the coun - sel of peace, of peace.

*p* *pp* *ppp*

*Ped. only ppp*

*Not slow* *SOPRANO, OR TENOR* *mf*

Art Thou the Christ? Art Thou the Son? The

*Not slow* = 112 *mf*

*Without Peds.*

Fa - ther's Im - age bright? And see we him whose arm up - holds

*p* *TENOR f f* *BASS f f*

Earth and the star - ry height? Yea, yea,

Yea, yea,

*p* *pp* *f f*

*With Peds.*

*ff* *dim. rall.*

faith can pierce the cloud, faith can pierce the cloud Which veils thy glo - ry now ;

*ff* *dim.*

*rall.*

*ff* *dim.*

*Attacca*

*Joyfully* SOPRANO *f* *ff*

We hail thee, we hail thee, we hail thee, God, God, be-fore whose

ALTO *f* *ff*

We hail thee, we hail thee, we hail thee, God, God, be-fore whose

TENOR *f* *ff*

We hail thee, we hail thee, we hail thee, God, God, be-fore whose

BASS *f* *ff*

We hail thee, we hail thee, we hail thee, God, God, be-fore whose

*Joyfully*  $\text{♩} = 80$

*f* *ff*

*Ped. Sva lower*

THUS SPEAKETH THE LORD OF HOSTS

throne The an - gels pros - trate bow, We hail thee, we hail thee, we hail thee,

throne The an - gels pros - trate bow, . . We hail thee, we hail thee, we hail thee,

throne The an - gels pros - trate bow, . . We hail thee, we hail thee, we hail thee,

throne The an - gels pros - trate bow, We hail thee, we hail thee, we hail thee,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "throne The an - gels pros - trate bow, We hail thee, we hail thee, we hail thee," repeated with variations in the second and third staves. Dynamics include *f* and accents.

*ff* God; God, be - fore whose throne The an - gels pros - trate bow, God, be - fore whose

*ff* God; God, be - fore whose throne The an - gels pros - trate bow, God, be - fore whose

*ff* God; God, be - fore whose throne The an - gels pros - trate bow, God, be - fore whose

*ff* God; God, be - fore whose throne The an - gels pros - trate bow God, be - fore whose

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "God; God, be - fore whose throne The an - gels pros - trate bow, God, be - fore whose" repeated. Dynamics include *ff* and accents.

throne The an - gels pros - trate bow. Our sin - ful pride to cure With that pure love of

throne The an - gels pros - trate bow.

throne The an - gels pros - trate bow.

*p*

*without Peds.*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a common time signature. The first vocal staff has a dynamic marking of *p* above the first measure. The piano accompaniment also has a *p* marking. The text is split across the vocal staves.

thine, O be thou born with-in our hearts, Most Ho - ly Child Di - vine. We hail thee, we

We hail thee, we

We hail thee, we

*Smoothly*

*f*

*f*

*f*

*f*

*With Peds.*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in grand staff. The music is in a common time signature. The first vocal staff has a dynamic marking of *f* above the first measure. The piano accompaniment also has a *f* marking. The text is split across the vocal staves. The word 'Smoothly' is written above the first vocal staff. The instruction 'With Peds.' is at the bottom right.

THUS SPEAKETH THE LORD OF HOSTS

hail thee, we hail thee God; God, be-fore whose throne The an-gels pros-trate

hail thee, we hail thee God; God, be-fore whose throne The an-gels pros-trate

hail thee, we hail thee God; God, be-fore whose throne The an-gels pros-trate

*p* *cres.*  
bow. O be thou born with-in our hearts, Most Ho-ly Child Di-vine,

*p* *cres.*  
bow. O be thou born with-in our hearts, Most Ho-ly Child Di-vine,

*p* *cres.*  
bow. O be thou born with-in our hearts, Most Ho-ly Child Di-vine,

*p* *cres.*

THUS SPEAKETH THE LORD OF HOSTS

*ff* Ho - ly, ho - ly, ho - ly . . . Child Di - vine, O be thou born with- *Slow pp*

*ff* Ho - ly, ho - ly, ho - ly . . . Child . Di - vine, Ho - ly, *Slow pp*

*ff* Ho - ly, ho - ly, ho - ly Child Di - vine, Ho - ly, *Slow pp*

*ff* *Slow pp*

The first system of the musical score consists of four staves. The top staff is a vocal line starting with a forte (*ff*) dynamic and a tempo marking of *Slow*. The lyrics are "Ho - ly, ho - ly, ho - ly . . . Child Di - vine, O be thou born with-". The second staff continues the vocal line with lyrics "Ho - ly, ho - ly, ho - ly . . . Child . Di - vine, Ho - ly,". The third staff continues with "Ho - ly, ho - ly, ho - ly Child Di - vine, Ho - ly,". The fourth staff is a piano accompaniment line. The piano part features a series of chords in the right hand and a more active bass line in the left hand, with dynamics ranging from *ff* to *pp*.

in our hearts, Most ho - ly Child Di - vine. A - men, A - men. *f* *ff*

ho - ly, ho - - - - ly. A - men, A - men. *f* *ff*

ho - ly, ho - - - - ly. A - men, A - men. *f* *ff*

*f* *ff*

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics "in our hearts, Most ho - ly Child Di - vine. A - men, A - men." and dynamics *f* and *ff*. The second staff continues with "ho - ly, ho - - - - ly. A - men, A - men." and dynamics *f* and *ff*. The third staff continues with "ho - ly, ho - - - - ly. A - men, A - men." and dynamics *f* and *ff*. The fourth staff is a piano accompaniment line. The piano part features a series of chords in the right hand and a more active bass line in the left hand, with dynamics ranging from *f* to *ff*.

# LIKE SILVER LAMPS

W. CHATTERTON DIX

J. BARNBY

Tempo moderato ♩ = 88

PIANO OR ORGAN  
pp Sw. Org.

8va.....

8va.....

8va.....

cres. rall. poco a poco

dim.

CHORUS. SOPRANO

a tempo

mf

Like sil-ver lamps in a dis-tant shrine The stars are sparkling bright; The

a tempo

8va.....



bells of the cit-y of God ring out For the Son of Ma-ry was born to-night!

*Sva.....*

The gloom is past, and the morn at last Is coming with o-rient

*cres.* *f* *Sva.....*

light. . . . .

*Sva.....*

*dim.* *p*

*Attacca.*

*p* TENOR SOLO

Nev-er fell mel-o-dies half so sweet As those which are fill-ing the skies, And

*p* *pp*

LIKE SILVER LAMPS

*Poco più lento*

nev-er a pal-ace shone half so fair As the man-ger bed where our Sav-iour lies, the

*Poco più lento*

*sf*

*a tempo*

man-ger bed where our Sav - iour lies; No night in the year is half so dear As

*a tempo*

*Reed* *senza Reed*

this which has ended our sighs, which has end - ed our sighs, No night in the year is

*p*

half so dear As this which has end - ed our sighs. . . . .

*Poco più lento*

Nev-er fell mel-o-dies half so sweet As those which are filling the

*Poco più lento*

*rit.*

skies, No night in the year is half so dear As this which has

end - ed our sighs. . . . .

*Ped.*

*pp*

*Allegro con spirito* CHORUS Bass

*f*

Now a new Pow'r has come on the earth, A

*Allegro con spirito* = 112

*Gt. Diaps.*  
*Sw. Reed coup.*

## LIKE SILVER LAMPS

match for the ar - mies of hell; . . . . A Child is born who shall

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'match' followed by a dotted half note 'for the armies of hell;'. The piano accompaniment consists of chords and moving lines in both hands.

con - quer the foe, And all the spir - its of wick - ed - ness quell, and

The second system continues the vocal line with 'con - quer the foe, And all the spir - its of wick - ed - ness quell, and'. The piano accompaniment provides harmonic support with chords and melodic fragments.

all the spir - its of wick - ed - ness quell. For Ma - ry's Son is the

*cres.* *ff* *f*

*cres.* *f*

The third system contains the vocal line 'all the spir - its of wick - ed - ness quell. For Ma - ry's Son is the'. The piano accompaniment includes dynamic markings: *cres.* (crescendo) and *ff* (fortissimo) in the vocal line, and *cres.* and *f* (forte) in the piano accompaniment.

Might - y One Whom the proph - ets of God fore - tell, the proph - ets of

The fourth system concludes the vocal line with 'Might - y One Whom the proph - ets of God fore - tell, the proph - ets of'. The piano accompaniment continues with chords and melodic lines.

God fore - tell. . . . .

*Sw.*

*Attacca*

*Tempo Imo.*

*pp*

CHORUS SOPRANO

The stars of heav'n still shine as at first They

gleamed on this won - der - ful night; The bells of the cit - y of

*8va.....*

*add to Sw.*

LIKE SILVER LAMPS

God peal out, And the an - gels' song still rings in the height. *cres.* And love still

*Sva*

*cres.*

turns while the god - head burns, *cres. mollo* Hid in flesh from flesh - ly sight. . . .

*Sva*

*cres. mollo*

*Ped. Gl. coup.*

*ff*

Faith sees no lon - ger the sta - ble floor, The

**CHORUS ALTO** *ff*

Faith sees no lon - ger the sta - ble floor, The

**TENOR** *ff*

Faith sees no lon - ger the sta - ble floor, The

**BASS** *ff*

Faith sees no lon - ger the sta - ble floor, The pave - ment of

*Sva*

*ff Gl.*

LIKE SILVER LAMPS

pave - ment of sap - phire is there, The light of heaven streams out to the  
pave - ment of sap - phire is there, The light of heaven streams out to the  
pave - ment of sap - phire is there, The light of heaven streams out to the  
sap - phire is there, The light of heaven streams

The first system of the musical score consists of five staves. The top three staves are vocal lines in treble clef, each with the lyrics 'pave - ment of sap - phire is there, The light of heaven streams out to the'. The fourth staff is a bass line in bass clef with the lyrics 'sap - phire is there, The light of heaven streams'. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment.

west, . . . . . And an - gels of God are crowd - ing the  
west, . . . . . And an - gels of God are crowd - ing the  
west, . . . . . And an - - gels are crowd - ing the  
out, streams out to the west, And an - gels of

The second system of the musical score consists of five staves. The top three staves are vocal lines in treble clef, each with the lyrics 'west, . . . . . And an - gels of God are crowd - ing the'. The fourth staff is a bass line in bass clef with the lyrics 'out, streams out to the west, And an - gels of'. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment.

LIKE SILVER LAMPS

air, . . . . . And heaven and earth . . . . . thro' the

air, . . . . . And heaven and earth . . . thro' the

air, . . . . . And heaven, . . and heaven and earth thro' the

God are crowd-ing the air, And heaven, and heaven and earth thro' the

*ff*

spot - less Birth Are at peace on this night so fair, . . . . . at

spot - less Birth Are at peace on this night so fair, . . . . . at

spot - less Birth Are at peace on this night so fair, . . . . . at

spot - less Birth Are at peace on this night so fair, . . . . . at

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *Sw.* *p*

*Ped.*



LIKE SILVER LAMPS

pp  
peace on this night so fair, . . . At peace on this night so  
pp  
peace on this night so fair, . . . At peace on this night so  
pp  
peace on this night so fair, . . . At peace on this night so  
pp  
peace on this night so fair, . . . At peace on this night so

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "peace on this night so fair, . . . At peace on this night so". The piano part features a flowing accompaniment with a *pp* dynamic marking.

*cres. molto* *ff*  
fair, at peace on this night so fair. . . . .  
*cres. molto* *ff*  
fair, at peace on this night so fair. . . . .  
*cres. molto* *ff*  
fair, at peace on this night so fair. . . . .  
*cres. molto* *ff*  
fair, at peace on this night so fair. . . . .

*ff Org.*

The second system continues the vocal parts and piano accompaniment. The lyrics are: "fair, at peace on this night so fair. . . . .". The piano part includes a section marked *ff Org.* (Organ). The system concludes with a double bar line.

# SING, O HEAVENS

BERTHOLD TOURS

*Allegro ma non troppo*

$\text{♩} = 104$

ORGAN *f*

The piano introduction consists of two systems of grand staff notation. The first system includes a treble clef with a key signature of three sharps (F#, C#, G#) and a 9/8 time signature. The music begins with a series of chords and eighth-note patterns in the right hand, while the left hand plays a steady eighth-note accompaniment. The second system continues this texture, with the right hand moving to a more melodic line and the left hand providing harmonic support.

The second system of the piano introduction continues the musical texture established in the first system. The right hand features a series of chords and eighth-note figures, while the left hand maintains a consistent eighth-note accompaniment. The overall mood is one of joyful anticipation.

CHORUS  
SOPRANO

Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, Sing, O

The soprano vocal line begins with a treble clef and a key signature of three sharps. It starts with a series of chords and eighth-note patterns, then moves into a melodic line. The lyrics are written below the staff.

ALTO

Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, Sing, O

The alto vocal line follows the same musical structure as the soprano line, with a treble clef and a key signature of three sharps. The lyrics are written below the staff.

TENOR

Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, Sing, O

The tenor vocal line follows the same musical structure as the other vocal parts, with a treble clef and a key signature of three sharps. The lyrics are written below the staff.

BASS

Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, Sing, O

The bass vocal line follows the same musical structure as the other vocal parts, with a bass clef and a key signature of three sharps. The lyrics are written below the staff.

The piano accompaniment for the chorus consists of two systems of grand staff notation. The first system includes a treble clef with a key signature of three sharps and a 9/8 time signature. The music begins with a series of chords and eighth-note patterns in the right hand, while the left hand plays a steady eighth-note accompaniment. The second system continues this texture, with the right hand moving to a more melodic line and the left hand providing harmonic support.

# SING, O HEAVENS

*marcato*

heav-ens, sing, O heav-ens, and be joy - ful, O earth; And break forth in - to

*marcato*

heav-ens, sing, O heav-ens, and be joy - ful, O earth; And break forth in - to

*marcato*

heav-ens, sing, O heav-ens, and be joy - ful, O earth; And break forth in - to

*marcato*

heav-ens, sing, O heav-ens, and be joy - ful, O earth; And break forth in - to

*marcato*

sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O moun - -

sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O moun - -

sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O moun - -

sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O moun - -

SING, O HEAVENS

*mf* *cres.* *f*  
 tains. Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, O  
*mf* *cres.* *f*  
 tains. Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, O  
*mf* *cres.* *f*  
 tains. Sing, O heav-ens, and be joy - ful, O earth, sing, O  
*mf* *cres.* *f*  
 tains. and be joy - ful. O earth, O

*ff*  
 earth, O earth, and be joy - ful, O earth; Sing, O  
*ff*  
 earth, O earth, and be joy - ful, O earth; Sing, O  
*ff*  
 heav-ens, and be joy - ful and be joy - ful, O earth; Sing, O  
*ff*  
 earth, O earth, and be joy - ful, O earth; Sing, O

heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be

heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be

heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be

*ritardando*

joy-ful, be joy-ful, be joy-ful, O earth.

joy-ful, be joy-ful, be joy-ful, O earth.

joy-ful, be joy-ful, be joy-ful, O earth.

*ritardando* *a tempo*

Piano introduction in G major, 4/4 time. The music features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano).

*Andante*  
SOPRANO SOLI

Vocal parts for Soprano, Alto, Tenor, and Bass. The lyrics are: "For un - to us is born this day in the cit - y of Da - vid, a". The tempo is *Andante* and the dynamics are *p* (piano).

Piano accompaniment for the vocal section. The tempo is *Andante* with a tempo marking of ♩ = 63. The dynamics are *pp* (pianissimo).

Vocal parts for the Chorus. The lyrics are: "Sav - iour, which is Christ the Lord, which is Christ the Lord. Ho - san - na, Ho -". The tempo is *poco rall.* (poco rallentando) and the dynamics are *dim.* (diminuendo) and *f* (forte).

Piano accompaniment for the Chorus. The tempo is *poco rall.* (poco rallentando) and the dynamics are *f\** (forzando). The tempo marking is ♩ = 80. The instruction *senza Ped.* (senza pedale) is present at the end.

san - na, Ho-san-na to the Son of Da - vid. . . .

*cres.* *ff*

*cres.* *ff*

*\* ff Org.*

*Ped.*

*mf* *p* *pp*

*Andante con moto*  
SOPRANO SOLO

Bless-ed is he, . . . . bless-ed is he, . . . . bless-ed is he that

*Andante con moto* ♩ = 76

*p* *sempre legato*

SING, O HEAVENS

*dim.*

com-eth in the Name, in the Name of the Lord, in the Name of the Lord.

CHORUS *pp*  
TENOR & BASS

Blessed is he that

Bless-ed is he that com-eth, bless-ed is he, . . . is

CHORUS, SOPRANO & ALTO *pp*

Bless-ed is he that com-eth in the

com-eth, Bless-ed is

*Poco piu Andante pp*

he, is he, is he, . . . he that cometh in the Name of the Lord. . . .

*pp*

Name, in the Name of the Lord, in the Name of the Lord. . . .

*pp*

he, he that com - eth in the Name of the Lord. . . .

*Poco piu Andante pp*

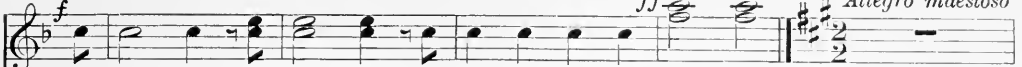


*Più animato*

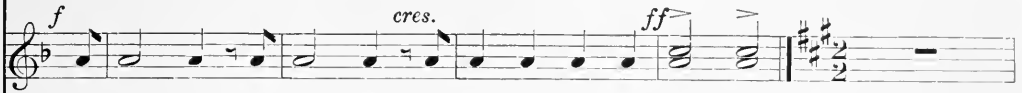
*cres.*

*ff*

*Allegro maestoso*



Ho - san - na, Ho - san - na, Ho - san - na in the high - est.



Ho - san - na, Ho - san - na, Ho - san - na in the high - est.



Ho - san - na, Ho - san - na, Ho - san - na in the high - est.



*Più animato* ♩ = 84

*Allegro maestoso* ♩ = 69



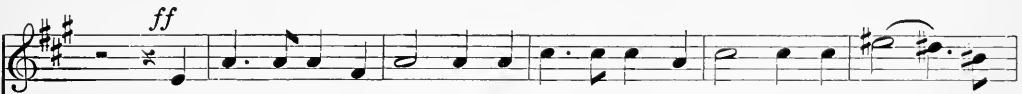
*f* \*

\* *ff Organ*

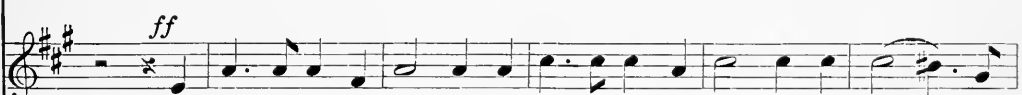


*senza Ped.*

*Ped.*



To God on high be glo - ry, to God on high be glo - ry, to God . be



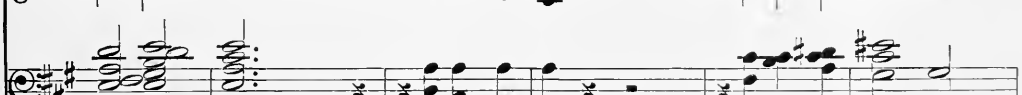
To God on high be glo - ry, to God on high be glo - ry, to God . be



To God on high be glo - ry, to God on high be glo - ry, to God be



to God . be



SING, O HEAVENS

*Più Andante* *pp* *rallentando*

glo-ry, to God . . be glo-ry, and peace . . on earth to

glo-ry, to God . . be glo-ry, and peace . . on earth to

glo-ry, to God . . be glo-ry, and peace . . on earth to

glo-ry, to God be glo-ry, and peace . . on earth to

*Più Andante* *rallentando*

*p* *pp*

*f* *Tempo Imo.* *cres.*

men; To God on high be glo - ry, to God on high be glo - ry, to God, to God on

*f* *cres.*

men; To God on high be glo - ry, to God, to God on

*f*

men; To God on high be glo - ry, to

*f*

men; To God on high, to God on high be glo - ry,

*Tempo Imo.* *f* *cres.*

SING, O HEAVENS

*cen - - do* *ff*

high, to God, to God on high, to God on

*cen - - do* *ff*

high, to God, to God on high, . . . to God on

*cres - - cen - - do* *ff*

God, to God on high, on high, to God on

*cres.* *ff*

to God on high, to God on high, to God, to God on high, on

*cen - - do* *ff*

*molto rallentando*

high, to God on high, to God on high, to God be glo - ry. O

high, to God on high, to God on high, to God be glo - ry. O

high, to God on high, to God on high, to God be glo - ry. O

*molto rallentando*

SING, O HEAVENS

*Molto maestoso*  
*sempre ff*

come, all ye faith - ful, Joy - ful and tri - um - phant, O

come, all ye faith - ful, Joy - ful and tri - um - phant, O

come, all ye faith - ful, Joy - ful and tri - um - phant, O

*sempre ff*

*Molto maestoso* = 58  
*sempre ff*

come ye, O come ye to Beth - le - hem; Come and be - hold him

come ye, O come ye to Beth - le - hem; Come and be - hold him

come ye, O come ye to Beth - le - hem; Come and be - hold him

*senza Ped.*

born the King of An - gels: O come, let us a - dore him, O come, let us a -

born the King of An - gels: O come, let us a - dore him, O come, let us a -

born the King of Au - gels: O come, let us a -

born the King of An - gels: O come, let us a -

*ritardando* *Adagio*

dore him, O come, let us a - dore him, — Christ the Lord. A - men.

dore him, O come, let us a - dore him, — Christ the Lord. A - men.

dore him, O come, let us a - dore him, — Christ the Lord. A - men.

dore him, O come, let us a - dore him, — Christ the Lord. A - men.

*ritardando* *Adagio*

*Ped.*

## THE FIRST NOWELL

SEMI-CHORUS OR SOLO  $\text{♩} = 126$ 

Traditional

1. The first Now - ell the an - gel did say, Was to cer-tain poor  
 2. They look - ed up and saw a star, Shin - ing in the  
 3. And by the light of that same star, Three wise - men  
 4. This star drew nigh to the north - west, O'er Beth - le -

shep-herds in fields as they lay; In fields where they lay  
 East be - yond them far, And to the earth it  
 came from coun - try far; To seek for a King was  
 hem it took its rest, And there it did both

keep-ing their sheep, On a cold win - ter's night that was so deep.  
 gave great light, And so it con - tin - ued both day and night.  
 their in - tent, And to fol - low the star wher - ev - er it went.  
 stop and stay, Right o - ver the place where Je - sus lay.

CHORUS, *piu mosso*

Now - ell, Now - ell, Now - ell, Now - ell, Born is the King of Is - ra - el.

5 Then entered in those wisemen three,  
 Full reverently upon their knee,  
 And offered there, in his presence,  
 Their gold, and myrrh, and frankincense.  
 Nowell, &c.

6 Then let us all with one accord,  
 Sing praises to our heavenly Lord,  
 That hath made Heaven and earth of nought,  
 And with his blood mankind hath bought.  
 Nowell, &c.

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26	Good Night! and Christmas Prayer . . . . .	Myles B. Foster
73	Hark! the Herald Angels Sing . . . . . Charles Wesley . . . . .	Felix Mendelssohn-Bartholdy
79	Holy Night! Peaceful Night . . . . .	J. Barnby
10	Hymn for Christmas Day . . . . .	J. Goss
34	In Dulci Jubilo . . . . .	R. L. de Pearsall
71	It Came upon the Midnight Clear . . . . . Edmund H. Sears . . . . .	Richard S. Willis
16	Jacob's Ladder . . . . .	Traditional
7	Joy to the World . . . . . Isaac Watts . . . . .	G. F. Handel
88	Like Silver Lamps . . . . . W. Chatterton Dix . . . . .	J. Barnby
74	Lo, How a Rose e'er Blooming . . . . .	Michael Prætorius
20	Manger Throne, The . . . . .	C. Steggall
55	Nazareth . . . . .	Chas. Gounod
5	Noël des Ausels . . . . .	Bas-Quercy
8	O Bienheureuse Nuit . . . . .	Normandie Carol
78	O Come, All Ye Faithful . . . . . Anonymous . . . . .	John Reading
70	O Little Town of Bethlehem . . . . . Phillips Brooks . . . . .	Lewis H. Redner
72	Once in Royal David's City . . . . . Cecil Frances Alexander . . . . .	H. J. Gauntlett
50	O Zion, that Bringest Good Tidings . . . . .	J. Stainer
63	Silent Night . . . . .	Michael Haydn
98	Sing, O Heavens . . . . .	Berthold Tours
46	Sing We Noël . . . . .	French Carol of the 16th Century
15	Sleep, Holy Babe . . . . .	J. B. Dykes
80	Thus Speaketh the Lord of Hosts . . . . . Zech. vi., 12, 13 . . . . .	J. Stainer
6	Under the Stars . . . . . Anna S. Driscoll . . . . .	Margaret Coote Brown
11	We Three Kings of Orient Are . . . . .	John Henry Hopkins









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